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The New
Amberola

GRAPHIC

See Dated
Auctions!

PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.



#65

July, 1988

(Summer Issue)

(mailed early October)

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July, 1988
(Summer)

The New Amberola Graphic

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(ISSN 0028-4181)

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A "65" on your mailing label
means it's time to renew now!

"Mention The Graphic—It identifies you"

Roger Harding~ A Forgotten Recording Pioneer

by Joseph Martel

It's been my experience that whenever I've asked a fellow record collector if he knew of a singer named Roger Harding, I'd get one of these two responses: "Roger who? Never heard of him," or "Harding? I think I might have a record of him somewhere in my collection."

In my many years of record collecting (I started when I was about thirteen years old) I've never encountered anyone who knew much or anything about Harding. In my case, his name entered my collecting years very early. But, I did nothing about seeking further information of him because when I first began collecting records and until the very present, my main interest lies with the Grand Opera Stars of the Golden Age of Singing. However, the output of popular music on recordings of the 1890's and very early 1900's always intrigued me and my collection includes some of this early material. But, to go on about Roger Harding...

Responding to a newspaper article that appeared in the Sunday edition of The New York Daily News, a certain Mrs. Ochs of Valley Stream, New York was seeking records made by her uncle Roger Harding. My father, whose business was that of a general contractor, remarked, after reading the article, he knew of a Mrs. Ochs of Valley Stream and had done some work for her some years before. Knowing that I was already hooked on records, he suggested that if someday we happened to be in her neighborhood we would visit and inquire if she was that same Mrs. Ochs re: the newspaper article.

Shortly after, we "happened to be in the neighborhood." Mrs. Ochs and her husband, a couple in their sixties, came to the door and after preliminary excuse and reason for being there we were gladly invited into the house.

The conversation did not immediately lead to Roger, but rather to the work my father had done for them-- and how the neighborhood was changing and that the town of Valley Stream was growing, etc. I myself was anxious to hear about Roger and eventually did. By then, my eye had caught a glimpse of a Victor-Victrola-- a model XIV circa 1913-1914 sitting in the corner of their dining room. Mr. Ochs remarked that his favorite singer was Titta Ruffo. This he stated with great emphasis on the singer's name. Mrs. Ochs finally came to the fore about her uncle. She said she was thirteen years old when he died and that was in the year 1901. Her mother and Roger were sister and brother. Her family had many of Uncle Roger's records. They were of the cylinder type and through the years became worn or broken and were never replaced because they were no longer available. However, regarding the newspaper article, a Mr. Brevoort Odell of Brooklyn was going to have re-recordings made of the Harding records he had in his collection and present them to her. Then Mrs. Ochs made a strange statement. She said her uncle and the singer Chauncey Olcott were great rivals. After my becoming more learned with various artists on records, I often wondered why she said that. Both Harding's and Olcott's singing voices were of no great shakes, so why the rivalry? Years later this riddle was solved as will be told later in this article.

As I stated before, my interests in records are of the grand opera singers of the past. So, I never did pursue any further interest in unveiling information about Roger Harding. I began to assume that perhaps he was not all that important. No articles were ever written about him. Just passing references in the Hobbies magazine articles. Also, of the collectors I've encountered, none knew of him or even showed any interest. Yet, when I think about it, much data could have been culled by some of the earlier record collectors and researchers. Many of the old time artists who were interviewed at that time knew Harding. There was Dan Quinn, Steve Porter, Albert Campbell, even George Schweinfest, the flautist and piccolo virtuoso. All these men had dealings with Harding during the early part of their careers and certainly would have unveiled information concerning him. But then, perhaps it may be the fact that Roger Harding unfortunately died during the early evolution of the talking machine industry and that is why he is forgotten.

Through my years of record collecting I'd find a cylinder here and a disc there of Harding and when I did, I always kept a special place within my feelings for them-- maybe, because of my early encounter with the man's name.

Not having ever seen a picture of Roger Harding, my early impression of him was that of a typical conservative, fair complected American man. This impression was formed by judging his output of records he had made for Columbia, Edison and Berliner during the mid and late 1890's. If one studies the lists issued by these companies at that time, the titles are indeed conservative. These lists consisted of grand opera, operetta, ballads, hymns and Irish songs. But, on discovering the titles he recorded for Eldridge R. Johnson in 1901, his last records, one comes across monologues and ditties most of which are done in "coon" dialect. Certainly a different vein from those early cylinders and Berliner discs.

When I finally did see a picture of Harding as shown on the cover of a piece of sheet music, I saw a short man about 5'6", of slight build, dark hair, thick mustache and somewhat nice looking. The style of clothing was typical of that era circa 1895. Sporting a swallow-tailed coat, hands thrust in his pants pockets, feet straddled apart, giving me the impression of a spunky energetic man with a definite sense of humor. This later on I discovered to be so.

Roger Harding was born in Ireland in 1858. Judging from his speaking voice on his records, he sounds in all likelihood an Easterner. He probably came to America at a very early age and settled in New York-- thus the eastern accent.

The earliest I can trace Roger Harding's career is about 1890 which would make his age about 32. At that time he was performing with the Ideal Opera Co. I've traced at least one run with that company, and that was the musical play "Billie Taylor" with Rosa Cook in the lead, including Roger Harding in the cast. This show ran with some success from June 16th through June 23rd at the Friday Summer Pavilion in New York City.

In 1893, we find him as a member of the Sam Devere's Co. Sam Devere was a famous minstrel and toured with his minstrel troupe in the 1880's and 1890's. According to Brown's A History of the New York Stage, at the Harrigan's Park Theatre on March 13, 1893, "A Night at the Circus" was given with Nellie McHenry in the lead. Roger Harding was in the cast as Nixey Weld. Later Nellie McHenry was to form her own opera company and Harding joined her forces.

According to the July 1898 Phonoscope, this reference is made: "Roger Harding is well known through his long connection with the Strakosch and Hess Grand English Opera Co. and with the Nellie McHenry Co. Besides singing in many different roles, he achieved distinction for his skill in stage management. He was chorus master

with the Hess Co. He has been so successful as a record-maker and in the management of choruses, that he devotes his time now almost wholly to that work."

I believe it safe to say that Harding did this kind of phonographic work up to the time of his death in 1901, because Harding does appear on some of the Columbia cylinders with the Imperial Minstrels which were issued sometime in the year 1901.

Roger Harding was no record-maker that was pulled off the street to make recordings as were many of the other so-called talent of that time. Instead, we see a man who probably had some musical education (his singing voice indicates that); who performed as an actor-singer, chorus master, and stage manager. Yet, his talents did not stop there.

During this time, covering the years 1891 to 1900, he wrote songs in addition to becoming a music publisher. But, before going into the latter field he was a manufacturer of records for the phonograph. In the Phonoscope of October 1897 appears a half-page advertisement reading:

**Are You Interested
in Musical Records?**

WHAT I DO

I handle High-class Original Records only

I personally test all Records before shipping

I guarantee all Records I handle

I advise my customers of the Newest, Latest and Best Records

I strive to please my patrons in every way

I ship goods promptly and exactly as ordered

"I do not substitute something that is just as good"



**I GUARANTEE
ABSOLUTE
SATISFACTION**

SEND FOR CATALOGUE

ROGER HARDING

MANUFACTURER OF Musical Records for the
Phonograph and Graphophone

110. 18 E. 22d STREET, NEW YORK

However, this endeavor did not last very long. In the Phonoscope combined issue for November-December 1897, it states that the Excelsior Phonograph Co. had purchased Harding's plant at 18 East 22nd Street N.Y. and retained Harding as general manager.

The Excelsior Co. went on to manufacture their own records, as shown in the Phonoscope of June 1898. This particular ad gives the location of the Excelsior and Musical Phonograph Co. at 57 West 24th Street, New York, smack in the center of the music publishing area. The blurb goes on to praise S. Holland Dudley as "King Supreme" of record-makers and that Roger Harding's negro songs are the very best on the market, and his side remarks and by-play add amusement, etc. Again, in the Phonoscope issue of August, 1898, William F. Hookey, the basso, had taken the place of Harding as manager of the company. Probably Harding had better prospects in view. By November 1899, the Excelsior and Musical Phonograph Co. moved to new quarters. This time in the Dewey Bldg. located at 5 East 14th St., New York. After that I know nothing of its existence. Was this outfit also a victim of Edison when he guillotined a number of small phonograph recording companies by stopping shipment of their orders of recording blanks?

Roger Harding's venture into the music publishing business took place sometime in the middle of 1899. In the Phonoscope February 1899 issue, there's a statement that Steve Porter, Fred Hylands and Roger Harding organized the Knickerbocker Music Publishing Co. This particular information had to be from sometime late in 1898 or very early in 1899, because all Phonoscope issues were always published two months earlier than the issue date.

Again, from the Phonoscope April 1899 issue, they

advise that Len Spencer and Harry Yeager joined forces with the Knickerbocker Music Publishing Co. Hereafter, it was known as Hylands, Spencer and Yeager. Evidently the Knickerbocker Co. never took form because when four of Harding's songs were published in mid 1899, they were published by Hylands, Spencer and Yeager. Their location was at 33 West 27th St., New York. So, Harding and Steve Porter dropped out of that delegation. But soon we find Roger Harding in his own publishing business, as stated before around June of 1899.

If Harding went into the publishing field on his own, it probably was with good reason. In those days composers very seldomly became rich if their song became a hit. It was the publisher who made the big money. So Roger, like many others of his time, went into the music publishing business, publishing and plugging his own songs. He might have considered entering this line of business when he realized his singing alone couldn't bring enough bacon home.

Harding located his publishing establishment at 1180 Broadway, New York. Soon after, he moved to 53 West 28th Street. Incidentally, the address next door to him was 51 West 28th Street. This was occupied by the ill-fated Paul Dresser, composer of "My Gal Sal" that became a success after his tragic death in 1906. Most of the music publishers of that time were located in a compact district from 5th Avenue to 8th Avenue between West 23rd to 28th Streets. This was later to become known as Tin Pan Alley.

Perhaps things in the early part of 1901 were not going too well for Harding and his music publishing business. In the New York City Directory of 1901, it shows Harding's business address still at 53 West 28th St. This was not entirely so, because sometime in that same year he moved to a building named the Johnson Bldg. located in Brooklyn. This building and the mystery of its location has given me much grief in trying to find of its existence.

In the obituary for Harding dated September 3rd, 1901 from The Long Island Democrat (a newspaper that the poet Walt Whitman once worked for as a young man, but proved so indolent that he was sacked) it states that Harding died suddenly at his place of business in the Johnson Bldg. in Brooklyn. In doing this particular research, I was interested to know exactly where this building was located and also, what kind of business Harding was engaged in. If still in the music publishing line, why did he relocate in Brooklyn?—a far distance from Tin Pan Alley! According to specialists of research from several libraries, historical societies, historians and what have you, this building never existed in Brooklyn! Many dollars in search fees and long distance 'phone calls were spent, yet the results always came up negative. Perhaps it was not called the Johnson Bldg. Newspaper accounts and obituaries at times can be in error with their information. In fact, in The Long Island Democrat the obituary makes no mention of Harding's profession. No mention of him being an actor, singer, music publisher—nothing. Another error was that of his home address given as Washington Street when actually his home was at 45 Wyckoff Avenue, Brooklyn Hills. So, whatever Harding's last endeavor in business was will have to remain a mystery. I must admit I can't accept that and I will continue my search.

One consolation, if it is one, looking for that Johnson Bldg. did open other avenues, such as that Harding was a staunch Republican. He founded in his district where he lived in Brooklyn Hills the Harding Republican Club, of which he was treasurer. During the McKinley campaign he raised funds successfully by barnstorming in small theaters located in New Jersey and upper New York State. He had with him such associates as Len Spencer and Steve Porter. Harding was also an active member of the Jones Hook and Ladder Co. of the Richmond Hill-Woodhaven districts.

To get back to Harding as a song writer, I stated earlier that Roger Harding and Chauncey Olcott were rivals. Their rivalry was in the field of song writing. I've uncovered nineteen songs written by Harding and perhaps there are more. These nineteen songs are ones I have in my own collection and were published during the years 1891 through 1900. Each one has its own characteristic, and why none of them ever became hits nor are known today is something I don't understand. Many of them are well-written tunes and quite catchy. Song writers then and now write according to the market of the times and Harding was no exception.

Besides Harding himself, Steve Porter and George J. Gaskin recorded some of his songs for Columbia. In a separate section I've listed all nineteen songs giving dates and publishers.

On a Monday, June 11th 1901, Roger Harding made his last recordings for Eldridge R. Johnson. This batch consisted of fifteen discs. Fourteen of them were issued sometime in July and appear in the August, 1901 Johnson catalogue. For some reason number 3451 of this series was issued to the public sometime later. In all probability, Roger Harding may have heard the 14 recordings issued.

On a Thursday, August 29th, 1901, Roger Harding died suddenly at his place of business. The time of day was 12:55 P.M. He was 43 years old. The body was taken to Brooklyn Hospital located then at De Kalb Avenue and Raymond Street. An autopsy was made and the results found that the cause of death was due to chronic nephritis and cardia hypertrophy which in layman terms means inflamed kidneys and an enlarged heart. This malady is caused by a virus entering the kidneys, thus producing infection which enters the heart causing it to enlarge, thus, within time, causing fatality to the person. Harding probably never knew what his illness was nor may he ever had symptoms to cause him alarm. In our modern world of medicine this ailment would have been cured with antibiotics. Harding's occupation given on the death certificate was that of a singer. And so, the Bard laid down his harp to sing no more.

Roger Harding is buried in an unmarked grave at Maple Grove Cemetery in Kew Gardens, New York, not too far from where he resided in Richmond Hill. I state Richmond Hill because that's what Brooklyn Hills is now known as. The address during his time was 45 Wycoff Avenue. The house still stands, although through the years the various owners have altered the exterior and grounds. It is now known as 89-07 104th Street, Richmond Hill, New York.



Roger Harding - His Recordings

Harding's trained tenor voice sounds to me somewhat of a brogue and a twang, but so enthusiastically must he have used it that apparently he was in demand to appear in the Irish plays which were then in vogue.

An exact listing of his output of records is somewhat impossible to give -- namely his output of cylinders. We know that he recorded for both Columbia and Edison, whose existing lists seem to be rather complete. But for the records he made for the Excelsior Co., I have no availability to their titles or how many were made. He may have also recorded for his own company (Roger Harding), for it does state in the ad for that outfit that one could send for an available catalogue. Being an egotistical guy I'm sure he did record for his own company. I'm inclined to believe that wherever a dollar was to be made Roger was there.

Cylinders

Columbia - block numbering system:

- 8800 - 8869 Solos (1896-1900)
- 8403 - 8421 Duets made with Len Spencer and Steve Porter (1897-1899)
- 6000 - 6006 Duets made with Minnie Emmett and Myra Price (1898-1900)
- 7705 - 7707 (an undated catalogue from Taylor's Music House of Springfield, Mass. shows these three selections by the Spencer Trio as comprised of Harding, Spencer & Golden.)
- 9044 - 9048 *Greater New York Quartette (consisting of Harding, Jones, Porter & Hargrave) (1899-1901)

Columbia - sequential numbering system:

- 31608 - 31610 } *Imperial Minstrels (consisting of
- 31691 - 31692 } Harding, Spencer, Porter and Macdonough) (1900-1901)

*Although Harding was a member of these two groups, it appears that he did not participate at all times with them. I own a copy of #31608 by the Imperial Minstrels titled "Goodbye Dolly Gray" and the solo is sung by Harry Macdonough, whereas on #31610 titled "Sadie Ray" Roger Harding sings the solo. Perhaps #31608 was a remake with Macdonough.

Edison - block numbering system:

- 2001 - 2053 Solos (1896-1899)

During Harding's recording activities with Columbia and Edison, the Phonoscope of November, 1898 had this bit of information for their readers: "Roger Harding is placing some new specialties on the market. Among them a 'Tough Girl' series which will be very popular." Whether there was a "Tough Girl" series made and for what company I'm not aware. A fellow collector once told me that Harding recorded for Columbia some children's stories and nursery rhymes, but I have no knowledge of these.

Miscellaneous

The following records, with the exception of the first one listed, are unidentified as to the maker. These were listed in the Phonoscope at different times, but no company was given. This was a common practice for the Phonoscope. These titles may be of Columbia, Edison, Excelsior or even Berliner.

January 1898 issue: "Mr. Harding of the Excelsior Phonograph Co. has made quite a hit with the new song called 'Ah, My Estelle' from the 'Telephone Girl'."

Dedicated to my friend,
TOM BROWNE,
(King of Whistlers.)

SAVE THE OLD SHIP MESSMATES.

AS SANG BY

* ROGER HARDING *

With Primrose & West's "Eight Bells Co."

WORDS BY

PERCY KINGSLEY.

MUSIC BY


ROGER HARDING.

4

New York:

Published by M. WITMARK & SONS, 839-841 Broadway.

Copyright, 1911, by M. Witmark & Sons



**I'll Love You
Forever and Ever**

SONG.
BY
ROGER HARDING

AUTHOR OF
"MY SUNNY SOUTHERN HOME."
"MY LOVE'S THE SAME."
"MAMIE TRACY."
ETC. ETC.

5

PUBLISHED BY
ROGER HARDING
1180 BROADWAY, NEW YORK.

A Gallery of Harding Songs (Note the association with other early recording names: George J. Gaskin, Steve Porter, George Schweinfest, Dan Quinn -- even Mrs. Cal Stewart!)


"CATCHIEST TWO STEP EVER"



COON TUNE

BY
GEORGE SCHWEINFEST

PUBLISHED BY
ROGER HARDING,
59 W 28 ST. NEW YORK.



**AIN'T I
YOUR BABY
ANY
MORE**

BY
ROGER HARDING

AUTHOR OF
"IN THE SOUTH BEFORE THE WAR"
"I'll Love You Forever and Ever"
"MY SUNNY SOUTHERN HOME"
"MY LOVE'S THE SAME"
"MAMIE TRACY"
ETC. ETC.

5 Dan Quinn

PUBLISHED BY
ROGER HARDING,
1180 BROADWAY, NEW YORK.

A
Dainty Waltz Song

PRETTY KITTY CLOVER



WHOLESALE, ROYCE & CO. TORONTO, ONT. MUSIC PUBLISHERS. 33 WEST 27th STREET, NEW YORK, N.Y. HOWARD & CO. LONDON, ENGL. English Copyright Secured

AFFECTIONATELY INSCRIBED TO MY FATHER
ROGER E. HARDING.

MY SUNNY SOUTHERN HOME

SUNG BY A
Beautiful Story
of
Southern Life



Words and Music
by

Roger Harding

WHOLESALE, ROYCE & CO. TORONTO, CAN. MUSIC PUBLISHERS. 33 WEST 27th STREET, NEW YORK, N.Y. HOWARD & CO. LONDON, ENGL. English Copyright Secured

MY LOVE'S THE SAME

ANOTHER "SAY AU REVOIR"



WORDS
by
ROGER HARDING

MUSIC
by
STEVE PORTER

WHOLESALE, ROYCE & CO. TORONTO, CAN. MUSIC PUBLISHERS. 33 WEST 27th STREET, NEW YORK, N.Y. HOWARD & CO. LONDON, ENGL. English Copyright Secured

NORAH MALLOY

WORDS
AND
MUSIC
BY

ROGER HARDING

4

PUBLISHED BY THE

ORPHEAN MUSIC PUBLISHING CO. NEW YORK

March 1898 issue lists: "Henry Did"

"Kentucky Babe"

"Mack's Dove Song"

June 1898 issue lists: "A Spaniard Lives Upstairs"

"Bred in Old Kentucky"

"Don't Get Gay"

"I Love You in the Same Old Way" (with Dudley)

Dises

Berliner Gramophone Records (National Gramophone Co. of New York):

- | | | |
|------|---|-------------------|
| 986 | Holy City (a re-make of J. W. Myers' recording) | |
| 1746 | That Night I'll Ne'er Forget | |
| 1747 | In the Gloaming | } circa June 1897 |
| 1753 | Tom Dixon's Lullaby | |
| 3006 | Bye and Bye You Will Forget Me (with Dudley) | } June 27, 1898 |
| 3017 | Nearer, My God to Thee (with Dudley) | |
| 1867 | Lullaby from Erminie - July 14, 1898 | |
| 0364 | Alpine Specialty - by the Len Spencer Trio (Spencer, Golden & Harding) - July 21, '99 | |

Eldridge R. Johnson - all recorded Monday June 10, 1901

7-inch:

- | | |
|-------|--|
| A-845 | Since I Married That Actor Man |
| A-846 | I'd Sooner See My Money Burn |
| A-847 | Down in Old Kentucky (A Southern Dialect Song) |
| A-848 | Mr. Dingy, Don't Be So Stingy (I. Jones) |
| A-849 | A Coon in Love |
| A 850 | A Stage-Struck Coon |
| A-851 | Misfits |
| A-852 | Is Marriage a Failure |

10-inch:

- | | |
|--------|---|
| M-3449 | Since I Married That Actor Man |
| M-3450 | A Southern Dialect Story - I've Been Down in Old Kentucky |
| M-3451 | Mr. Dingy, Don't Be So Stingy |
| M-3452 | A Coon in Love |
| M-3453 | The Stage-Struck Coon |
| M-3454 | Misfits |
| M-3455 | Is Marriage a Failure |

In the Victor Record Catalogue of February 1902, there appeared a brief note of Roger Harding's death. It read: "Mr. Harding died very suddenly and we will only be able to furnish a limited quantity of his records."

Recordings of Harding's Songs

(Recorded by him as well as others. All are Columbia cylinders)

Year Publ.	Year Recorded	Record Number	Title	Artist
1895	1897	8804	The Same Sweet Face	Harding
1896	1897	8801	Pretty Kitty Doyle	Harding
1897	1897	8800	Don't Drive Your Child	Harding
1897	1898	8830	Neta, My Loved One	Harding
1899	1899	4595	My Sunny Southern Home	Porter
1899	1899	4200	" " " "	Gaskin
1899	1899	4590	My Love's the Same	Porter
1899	1899	4213	" " " "	Gaskin
1899	1899	4596	'Tis Best for Us to Part	Porter
1899	1899	4214	Pretty Kitty Clover	Gaskin
1900	1900	4612	I'll Love You Forever	Porter

* * * * *

Anyone wishing to correspond with Mr. Martel about Roger Harding may write him at 254 29th Street, Oakland, CA 94611

Roger Harding - His Songs

Title	Year Pub.	Music Publisher	Remarks
1. Save the Ship, Messmates	1891	M. Witmark & Sons	words by Percy Kingsley
2. I'll Take Care of You, Grandma	1892	M. Witmark & Sons	
3. Hush, Little Darling	1892	M. Witmark & Sons	
4. The Same Sweet Face	1895	Broder & Schlam	
5. Pretty Kitty Doyle	1896	T. B. Harms & Co.	
6. Don't Drive Your Child from Your Door	1897	T. B. Harms & Co.	
7. Neta, My Loved One	1897	Metropolitan Music Co.	
8. Norah Maloy	1897	Orphean Music Pub. Co.	
9. A No 'Count Nigger Boy	1897	Orphean Music Pub. Co.	
10. My Sunny Southern Home	1899	Hylands, Spencer & Yeager	Harding sings this song on the second half of Monarch Record #3450.
11. My Love's the Same	1899	Hylands, Spencer & Yeager	Words by Harding; music by Steve Porter
12. 'Tis Best for Us to Part	1899	Hylands, Spencer & Yeager	Words by Harding; music by Fred Hylands
13. Pretty Kitty Clover	1899	Hylands, Spencer & Yeager	Words by Harding; music by Fred Hylands
14. Mamie Tracy	1899	W. B. Gray & Co.	W. B. Gray was composer of "She's More to be Pitied than Censured" and many other successful songs.
15. I'll Love You Forever and Ever	1900	Roger Harding	
16. Ain't I Your Baby Anymore	1900	Roger Harding	
17. In the South Before the War	1900	Roger Harding	
18. That's My Gal	1900	Roger Harding	
19. You Don't Want Me	1900	Roger Harding	
-- Coon Jine	1900	Roger Harding	Instrumental piece composed by George Schweinfest, the piccolo and flute virtuoso who made many cylinders and discs during the 1890's and early 1900's for various companies.
(I've listed this number to show that Harding published pieces by other composers other than his own songs.)			

Vintage Vignettes

by David Milefsky

"The Supreme Fifteen, 1988"

Vignette #7, hopefully, will be a prelude to #8.

What are we collecting? An interesting question, for sure, and one to which I have given more thought lately, especially since that query was posed to me by my friend from Pinellas Park, Florida, veteran collector John G. Doulou. "Well John," I replied, "who are your favorites?" The ball began rolling as I recalled that in 1945 Jim Walsh had asked collectors to vote their "Supreme Fifteen" pioneer recording artists for Hobbies magazine. The two of us began thinking what fun it might be to take a new poll, one which we hope will be not only entertaining and enlightening to current day fans of popular early recordings, but perhaps even sobering as well. All right then, but what about criteria? The Hobbies article suggested that personal taste would naturally play a part in such a selection, but, where to go from there?

Bre'r Jim proposed the following....(1.) artists' ability (2.) popularity at career height (3.) length of careers and, as mentioned above, what indeed are we collecting for listening pleasure?

As John and I talked, several reflections came to mind. Looking back at the results of 43 years ago, I was not overly surprised at the direction taken by the collectors of that era. After all, a record which was issued, say, in 1903 was only forty-two years old at that time when W.W. II was nearing its final stages. Not only were a good many artists alive and well for interviewing, but a number of collectors who responded had purchased many of their "oldies" as new. Thus it should behoove us to consider what the term "pioneer recording artist" meant then. Mr. Walsh had informally established 1909 as a cut-off point for his survey. As no doubt you have guessed, this reasoning curled around the time when double-face discs and four-minute cylinders were gaining headway.

Well, onward goeth Father Time. The collecting world has lost some of the pioneer collectors who gave not only of their time, opinions and postage stamps for that survey of 1945, but those same good and devoted people offered yet another generation a guideline to work from. It is in this spirit that Graphic readers are asked to submit to me directly their election of candidates for "The Supreme Fifteen, 1988" pioneer recording artists poll, the results of which will appear for all to see in a future issue.

The elder article pretty much established who were the most important "sellers" of so many decades past, so in order to truly update our survey I have decided to employ a technique somewhat novel. It is the intention here to gain three-fold results! First, to rate your favorites from the white wax cylinder to about 1909. Second, from that time to the end of the acoustic era in 1925 and third, to compile both these periods in order to present an "acoustical overview." This three-way business makes me feel somewhat like a P. T. Barnum but for one stupendous exception... that you, the listening public, and you alone can say who is under the Big Top!

Now let's take a look at John Doulou's list as an example. He began by saying, "Here is my list of 'The

Supreme Fifteen, 1988'. Forty-three years later I find five ties; amazing! No ties in 1945 when I was 15 years old."

- 1) Billy Murray - Henry Burr
- 2) Arthur Collins - Byron Harlan
- 3) Harry Macdonough
- 4) George J. Gaskin
- 5) Len Spencer
- 6) Dan W. Quinn
- 7) Frank C. Stanley
- 8) Ada Jones
- 9) Cal Stewart
- 10) J. W. Myers
- 11) Albert Campbell
- 12) Steve Porter - Will Oakland
- 13) Bert Williams
- 14) Walter Van Brunt - Bob Roberts
- 15) Edward M. Favor - Harry Tally



Always the record enthusiast, John Doulou's mouth appears to be watering as he gazes upon a rare disc in the collection of John R. Wheeler of Chagrin Falls, Ohio.

As you can see, John enjoys the earlier artists by and large. However, his selection of Van Brunt, whose recording career was just getting off in 1908 and which extended into the 1930s, allows me to place him in the 1909-1925 category. I wonder where, or if, he will place in the "overview"! The same may be said of Bert Williams whose greatest popularity on records stemmed from the later acoustic period, despite his having begun recording somewhere around 1901.

Oh yes, I will publish the 1945 results when ours is tallied for those who may be curious. I shall also give an account of a most rewarding and pleasant visit with three other Graphic readers in northeastern Ohio. And, before I forget, I will be using Jim Walsh's tabulation method. That is, the #1 spot will get 15 points, the #2 14, and so on down the line. If more than 15 are listed, the remaining will only receive one point each. Ties in a given place will receive full value for that position, rather than giving them half apiece. This will avoid, for example, a first place tie of $7\frac{1}{2}$ points each to be followed by second place with a score of 14.

Until then, and above all, let's have fun with this! Send your votes for "The Supreme Fifteen, 1988" directly to: David Milefsky, Rt. 1, Box 48-A, Boyce, VA 22620.

Life in the Orthophonic Age

by Thomas C. Rhodes

"Why Collect Orthophonics?"

With this column, we take a break from biographies of Victor recording personalities, to instead briefly review the machines on which they were played. The genesis of the Orthophonic process in recording and playing has been well told by others (namely Gellatt and Baumbach), so a detailed account would be out of place here. Some reasons for collecting these machines will be discussed.

For anyone who collects Victrolas in general, the Orthophonics (a word combining two Greek words meaning "true sound") present the last phase of such collecting, the sunset of mechanical sound reproduction. Although last, in many ways they are the best, not only because of superior volume and tone, but because they bridge the gap between purely acoustic machines and modern totally electric devices. For a novice collector, who is charmed by the appearance but not the sound of earlier Victrolas, the Orthophonic models are indeed a blessing. All have, even the Consolette, a pleasing tone much fuller than prior machines and the largest, the Credenza, provides that which is absent on almost all talking machines - bass! While bass is not everything, it sure beats thin, tinny, distant sound any day.

Another sonic advantage of the Orthophonics is the well blended modulation and the lack of harshness. They do not "knock the wax out of your ear" the way some earlier machines can. The path between high and low notes is not marred by distortion or squeals. Surface noise from the record is usually at an acceptable level. Unlike other machines, the tone does not disappear when using a soft needle (in fact, it can be improved, depending on room acoustics). While most electrically recorded disks sound raucous on early machines, the Orthophonic is the only acoustic Victrola designed for them. Also, acoustic disks played on the Orthophonic usually sound better. What little bass there is can be helped by the exponential horn speaker.

Appearance-wise, while many collectors prefer the older upright models (and it should be admitted that the Victrola XVI & XVII did have beautiful cabinets), the Orthophonics are not as pedestrian as some would like us to believe. The size of the exponential horn forced Victor cabinet designers into new paths, with often pleasing results. While a Credenza cabinet is a tad ponderous, it does have a dignity that is almost architectural. While the record storage capacity in it (and several other Orthophonics) is minimal, so what? One can always buy a separate cabinet for records. From a consideration of sound propagation, the Credenza was and is one of the most efficient designs ever produced. Likewise with the Model 8-4 and 4-20. The workmanship on all Orthophonic cabinets maintained the high Victor standards.

While this writer is certainly a great fan of all Orthophonics, it would not be fair to the reader if the less complimentary aspects of these machines were ignored. Therefore, a summary of points for and against will be provided below.

Against:

- 1.) The Orthophonic reproducers (or "soundboxes," as Victor called them) are more easily damaged than the earlier types, and slight damage can cause noticeable loss of tone or volume. The castings used in the diaphragm housing are subject to more climatic factors than, say, a Victor Concert reproducer. Orthophonic reproducers can go out of adjustment more easily, and the ball-bearing inserts are notorious for seizing up. The reproducer is difficult to repair.

- 2.) Critical parts were cast of "pot metal," which swells, cracks and crumbles. In defense of Victor engineers, it should be noted that at the time, no one knew how short-lived this metal was. Also, it was not simply "cost-cutting" that prompted its use, but also the quietness of cams and gears cast out of this metal. Readers of this column who also collect Twenties and Depression era cast toys are all too well acquainted with the woes of "pot metal." The greatest manifestation of this problem is with the tops of the tone arm pivots.

For:

- 1.) As with all Victrolas, a simple record-groove-driven tone arm and reproducer, with changeable needles. Cabinet doors modify volume as well.
- 2.) Superior tone and volume to almost all other types of talking machines. Tonal quality is from the Victor exponential horn, designed and built to precise scientific standards, superior, at least in theory, to all other means of acoustic sound propagation. Orthophonic principles are still valid today, unlike all earlier designs. (It should be remembered that even the exponential horn in the Credenza is a compromise unit, necessitated by size, weight, manufacturing and sales considerations of the times. Given a horn of sufficient size, say three times the Credenza horn, perfect monophonic reproduction down to the lowest natural bass would result.)
- 3.) Can play all types of lateral disks, acoustic and electric (of standard format) made through the fifties.
- 4.) Can be crank-wound, or driven by its optional "induction disk" electric motor. The induction disk motor is an excellent, very reliable unit, much superior to most of those in later phonographs.
- 5.) Still affordable as collectibles. The Consolette can still be had for as little as a hundred dollars, the Colony for fifty more, the Granada for under three hundred, while the Credenza rarely goes for over five hundred.* Specimens in need of work go out for much less, especially if parts are missing.
- 6.) Yet, unlike radio-phono consoles of the thirties and forties, the Orthophonics will hold their value as collectibles, and not simply become depreciated monstrosities. They do not engender the "twenty bucks hust to get rid of it" syndrome.

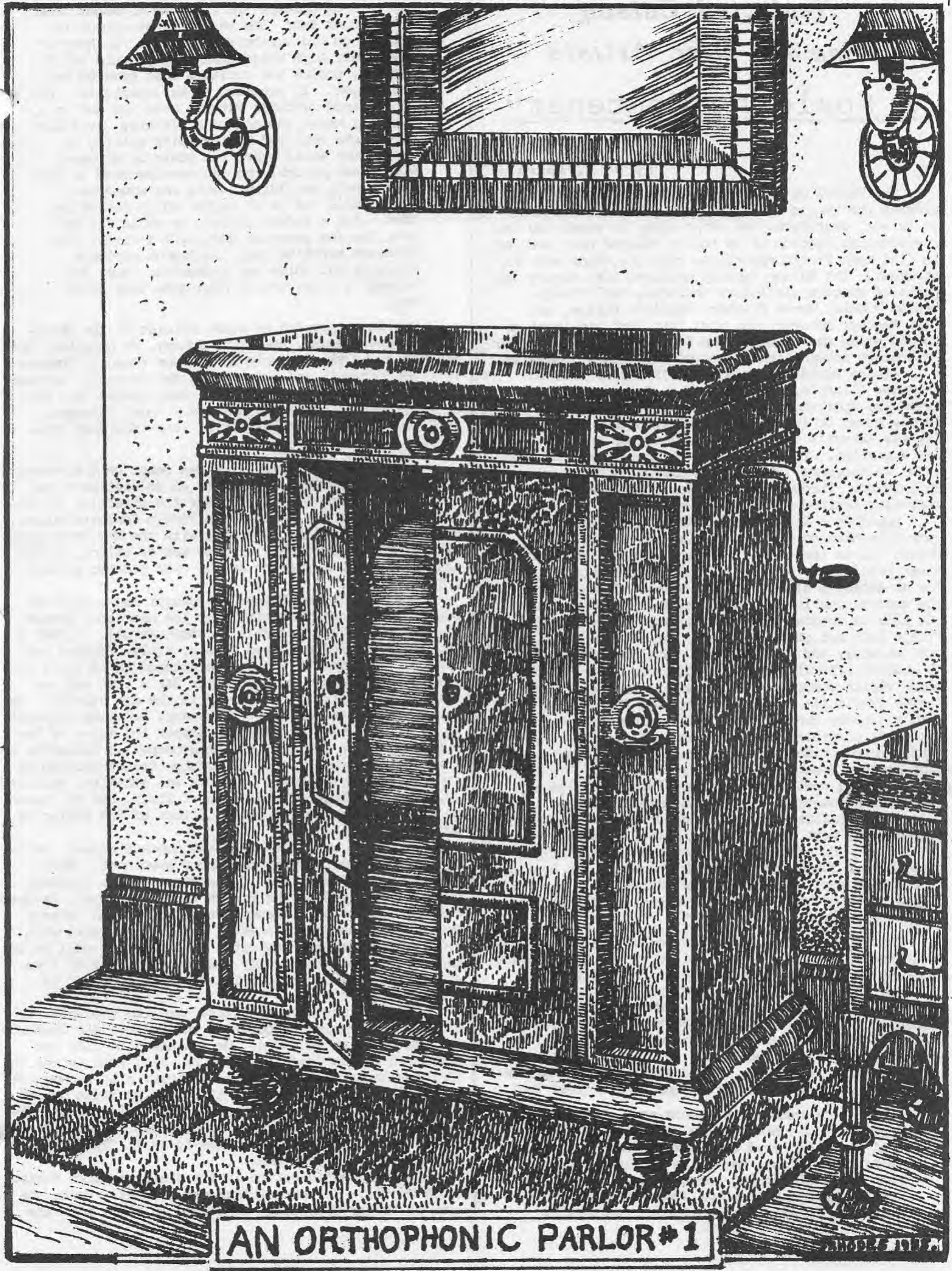
In summation, this writer would encourage both experienced and beginning collectors to "Opt Orthophonic" whenever possible. You will not be disappointed.

Note: This writer would like to here and now heartily thank all kind readers who sent in letters about their favorite recordings by Nat Shilkret. These letters made for far better reading than any mediocre piece by me, so a compilation record review, tentatively called "The Best of Shilkret" will be in the works for a future issue of this excellent magazine. If any readers of this column have information concerning the singer Royal Dadmun, especially his Orthophonic recordings, this writer would be grateful for anything that you can share.

If any readers have favorite Orthophonic Victrolas that they would like to see written up, please send any data you have. Especially would like to hear from owners of "the Early Four" -- Credenzas, Granadas, Colonies and Consolettes. Conversely, would like to hear from owners of very late machines, those made in 1928-29.

Tom Rhodes can be contacted by writing him at: 26 Austin Ave. Apt. 106, Greenville, RI 02828.

* Editor's note: Prices can vary widely (depending on location, demand, condition, etc.), and those quoted by Mr. Rhodes should not be universally equated with the model's value or worth.



AN ORTHOPHONIC PARLOR #1

SHOES 1914

Neglected Edison Diamond Disc Artists A Spalding Centenary

by D. E. Ferrara

The Wizard of Menlo Park, Thomas A. Edison, considered the violin to be the most perfect instrument. It is not, therefore, too surprising, in examining the instrumental section of an Edison Diamond Disc catalog to find more violin recordings than any other solo instrument. The Edison company utilized with varied degrees of success violinists including Carl Flesch, Mischa Violin, Vasha Prihoda, Kathleen Parlow, and Mary Zentay; however, the real "stellar" violinist in record sales was no doubt the first American violinist to achieve international recognition, Albert Spalding.

Albert Spalding was born on 15 August 1888 in Chicago, Illinois. His father, J. Walter Spalding, owned the sporting goods firm of A. G. Spalding. The family moved to Italy. The musical member of the family was Albert's mother, Marie Boardman Spalding, who was a pianist. For many years the family maintained a salon in Florence, Italy, in a palace once owned by Talleyrand. Throughout the years, famous artists and musicians visited the Spalding salon.

Spalding's first musical experiences as a child came from hearing his mother play the piano. He began taking violin lessons in Florence with Ulpiano Chiti. After preliminary studies, Spalding at fourteen applied for an artist's diploma at the Bologna Conservatory. The musical institution was open not only to students but also to outsiders who could pass the extremely difficult test not only in violin, but also in piano, theory, harmony, and counterpoint. Spalding performed the 36 studies (Fiorillo); the 24 Caprices (Rode); the E Minor Violin Concerto (Mendelssohn); the Devil Trill Sonata (Tartini); the E Major Partita (Bach); and sight read a library manuscript. Fifty points was the highest grade possible; Spalding received 48. No other 14 year old musician had earned this diploma since Wolfgang Amadeus Mozart 136 years earlier!

Spalding continued to study violin in Paris with Lefort, and counterpoint with Antonio Scontrino. On 6 June 1905, Spalding made his concert debut at the Theatre Nouveau, with his teacher, Lefort, conducting the orchestra. He performed the Saint-Saëns Violin Concerto Number Three with the Bach Chaconne, The Romance in F (Beethoven), and Gypsy Airs (Sarasate). The Paris *Figaro* spoke of his "remarkable talent....His playing was classically pure and noble."

Shortly after his debut, he toured England. After returning to France, he was invited by the French actor Constant Coquelin to participate in a concert at the Chatelet in Paris with many other performers, including the famed soprano Adelina Patti. When Spalding's accompanist failed to show, Mme. Patti kindly offered him the services of her pianist, with whom he had to play without a rehearsal. Spalding, in his interesting autobiography *Rise to Follow*, talked about this particular program as well as his observations of the great Patti:

Her performance was something I shall never forget, it was masterfully conceived of a general whose depleted army, ragged in equipment, lacking munitions, has to be supplemented by the genius of cunning and strategy. Lee in the battles before Appomattox, Napoleon at Waterloo, must have whispered some of their secrets in

her ear--or perhaps she could have taught them a lesson or two! She was reckless enough to include an old war-horse, Arditi's "Il Bacio." There were high notes that simply could not be reached, scales and roulades that creaked at the hinges. It promised to be lamentable. But we reckoned without Patti. When she got to a passage, where she sensed difficulty, even disaster, she employed her fan with telling effect. She would start the scale or arpeggio with great aplomb, the fan outstretched in her hand slowly unfolding. This she would continue until the point beyond which lay danger. Then, with a sudden gesture up would fly her arm, the fan snapping shut with a click, the audience bursting into tumultuous applause drowning out voice and orchestra; thus, did triumph a fioritura or high note that never was.

Spalding appeared as guest soloist at the Metropolitan Opera House, New York, Sunday, 29 November 1908. He performed the Concerto in G Minor (Bruch); Romance in F (Beethoven); and accompanied the dramatic soprano Emmy Destinn in the ever popular Bach-Gounod "Ave Maria." He continued to appear at the opera house throughout 1908-1909; 1911-1912; 1915-1916; 1919-1920; and 1922-1923.

He made his official American debut on 8 November 1909 at Carnegie Hall, New York, as soloist with the New York Symphony Orchestra under the direction of Walter Damrosch in the Saint-Saëns Violin Concerto Number Three. Richard Aldrich, critic with the *New York Times*, stated, "He is assuredly a young man of talent, a high accomplishment at present and of even greater promise for the future."

Spalding toured Europe as soloist again with the New York Symphony Orchestra when the orchestra became the first American ensemble to visit abroad. Within a few years, Spalding toured Russia, Italy, Germany and France. When the United States entered World War I in 1917, Spalding gave up his career for a time and enlisted in the Army as a private in the air service. He later rose to the rank of lieutenant, becoming adjutant to Major Fiorello H. LaGuardia (later the mayor of New York City). On one occasion he accompanied LaGuardia on a secret mission to Spain to arrange transportation of raw materials to Italy. For his war activity, Spalding received the Cross of the Crown of Italy, and by France he received the rosette of an officer of the Legion of Honor.

After the war he resumed his concert career. On 19 July 1919 he married his childhood sweetheart, Mary Vanderhef, in Ridgefield, Connecticut with a ceremony of music provided by the French violin virtuoso, Jacques Thibaud. Spalding averaged between sixty and ninety concerts in the United States, appearing as well with every major symphony orchestra in America as well as in Europe. He became the only American (and one of five violinists from other countries) to be heard at La Scala, Milan, Italy.

Spalding was also the first American violinist to play at the regular concerts of the Société des Concerts du Conservatoire in Paris. He was asked to play the Beethoven Violin Concerto under Dr. Karl Muck during the 1927 Beethoven centenary. The violinist also became one of the first concert artists to appear on radio during the early 1920's. In addition to performing on the Atwater Kent Hour, he appeared on numerous radio programs before acquiring his own program in 1941, "The Pause That Refreshes," over CBS.

Spalding again served in the armed services during World War II. He was commissioned colonel. Using the name of "Major Sheridan," he served in Italy with the

Office of War Instruction/Information, broadcasting instructions to Italian partisans from the Allied Command. For a few months in 1944, Spalding was head of Radio Rome for the Allied Forces. After the war, he was decorated by the French and Italian governments, and by the United States with the Medal of Freedom.

Spalding renewed his career in 1945 as a violinist. His final appearance as a performer took place on 20 June 1950, at the Lewsohn Stadium in New York in the Beethoven Concerto. Olin Downes said in the *New York Times*, "His performance, as he warmed to his task and became absorbed in the noble music, became always more eloquent, more noble in tradition, more completely representative of the special talents and uncompromising ideals of the musician and the performer...His delivery of the music gave us the true measure of his sincerity, his inalienable perception of beauty, unfaltering ideals."

Spalding then went into retirement, devoting himself to writing, teaching, and composing. He composed some sixty pieces for violin; two violin concerti; twenty-five pieces for piano; thirty selections for voice; and four compositions each for string quartet and orchestra.

He was also the author, as was stated earlier, of his autobiography *Rise to Follow* (1943), and a novel entitled *A Fiddle, a Sword, and a Lady* (1953) based on the life of Giuseppe Tartini, an eighteenth century Italian violinist-composer.

Spalding lived in New York City; his summers were spent on his estate at Great Barrington, Massachusetts. He was stricken by a cerebral hemorrhage at his home in New York, 26 May 1953, while he was getting ready to go out to dinner with his wife. He died within five minutes. The late Fritz Kreisler, famed violinist-virtuoso-composer, once said of Albert Spalding, "He never failed to play on the heart strings of his audience. He was a wonderful violinist...a distinguished citizen and patriot."

Albert Spalding's Recording Career

Before listing the complete Edison discography of this creative artist, a brief overview and synopsis is necessary in reviewing the unique artistry and technique of Albert Spalding on the centenary of his birth.

After his Edison contract ended in 1924, and before returning to Edison in May 1929 for a series of vertical and lateral cut recordings, Spalding signed a short contract with the Brunswick-Balke-Collender Company to record a series of short "pot boiler" salon compositions in early 1926. For the most part, these recordings are poor examples of the electrical process used by Brunswick. The artist never enjoyed them.

In the 1930's, RCA Victor signed Spalding as an exclusive artist on Red Seal recordings. The adventurous undertakings by Victor included: the Violin Concerto Number Eight (Louis Spohr) with the Philadelphia Orchestra under Eugene Ormandy; The Devil's Trill Sonata (Tartini); Sonata in A Major (Franck); Sonata Number Two (Brahms); Sinfonia Concertante for Violin, Viola, and Orchestra (Mozart) with William Primrose; and a unique set of his own compositions entitled *Etchings*.

Before his death in 1953, Spalding made a series of interesting LP recordings for the Remington label which again included the Brahms Sonata, the Tartini, as well as the Beethoven Concerto taken from European masters. He also appeared on the Halo label in a recital of "pot boilers" reminiscent of his recordings contracts with Edison. All the LP recordings are well worth owning. They still show technique as well as the ability to play a sensitive musical phrase.



-Albert Spalding's Edison Recordings -

Although an important acquisition for their catalogue in 1909, Albert Spalding's first 4-minute wax Amberol records appeared in the regular series which sold for 50¢ apiece. His first solo appeared in August of that year:

177 Polonaise in D Major (Wieniawski)

The New Phonogram announcement stated the following information:

Mr. Spalding is a young American violinist, who by virtue of his unusual talent, has scored a great success. We regard ourselves as fortunate indeed in inducing him to reproduce some of his marvelous talent on our records. Violin solos of Henri Wieniawski, the composer of this selection...are very popular with concert performers, and are found in the repertoire of every violin artist. Wieniawski was himself a renowned violinist as well as composer. His "Polonaise" is known for that artistic conception and brilliant execution of technique so essential to the violinist.

Three more Amberol records followed, along with one in the "D" series. (This was a brief series of 24 records, packaged in orange boxes, and offered as premiums to Edison owners who induced their friends to purchase an Edison machine.) Following a two-year European tour, Spalding returned to the Edison lists, but now as a feature of the new "Concert" series of Amberols, selling at 75¢. When the series was continued in Blue Amberol form, Spalding was represented on four numbers; all subsequent cylinders were dubbed from Diamond Disc masters and will be found in that section.

(over, please)

number	title/composer	date of issue
203	Hungarian Dances—G Minor and A Major (Brahms)	Sept. 1909
217	Garden Melody (Schumann)	Oct. 1909
290	Gypsy Airs (Zigeunerweisen)(Sarasate)	Nov. 1909
D-5	Scherzo-Tarentelle (Wieniawski)	July-Aug. 1910
28005	Ave Maria (Bach-Gounod)(with Marie Rappold)	Feb. 1912
28007	Prize Song—Die Meistersinger (Wagner)	Feb. 1912
28010	Meditation - "Thais" (Massenet)	March 1912
28102	(reissue of 28010 as Blue Amberol)	Jan. 1913
28106	(reissue of 28005 as Blue Amberol)	Dec. 1912
28163	Souvenir of Moscow - Russian Airs (Wieniawski)	May-June 1913
28185	The Swan (Saint-Saëns)	Jan. 1914

Diamond Discs

Spalding's first Edison Diamond Discs were not published. The master files at the Edison National Historic Site, West Orange, show two test recordings with the following comments: "Rejected", "Recorded Before April 1912":

- 818 Der Giegenmeister (sic)
819 Moment Musical (sic)

Albert Spalding officially started recording Diamond Discs for the Edison company in August 1913. His contract called for 10 selections per year with three masters made for each selection. He stopped recording 6 September 1917 until after the war. He resumed recording for Edison on 16 September 1919 and continued under an exclusive contract until 27 February 1924. He was asked in May 1929 to record a series of vertical as well as lateral cut recordings.

His popularity on Edison Diamond Disc necessitated re-recording several alternate takes. The files reflect standardized abbreviations including: MO (Make Over). Edison introduced a long playing recording in 1926 and Spalding is represented on two of them. The selections will be marked with asterisks (*). The discography will list matrix number, title of composition, date of recording (month/day/year), Diamond Disc catalogue number, Concert and Royal Purple dubbed cylinder number, and any added information if listed. It should be noted that Royal Purple cylinder #29058 was dubbed from a Diamond Disc master which was never issued -- the only Royal Purple in the entire series to receive this distinction!

matrix number	Title	Date	Diamond Disc	Cyl.
2390	Humoreske (see 3757)	8-13	82047	
2391	Rondo Capriccioso (sic)(see 3758)	"	82043	
2394	Thais: Meditation (see 3762)	"	82043	
2395	Polonaise in A Major	"	82048	
2396	Hungarian Dance No. 7 (see 4112)	"	82046	
2398	Souvenir de Moscow (see 3778 & 4327)	"	80071	
2399	Hungarian Dance No. 5	"	82048	
2405	Cavatina (Raff)(see 3761)	"	82047	
2406	Spanish Dance Number 8	"	82062	
2407	Hungarian Dance Number 1 ("Passed")	"	82263	
2408	Nocturne in E flat (see 4113)	"	82062	
2409	L'Arlesienne and Schon Rosmarin	"	82046	
3323	Romance - 2nd Concerto ("Passed")	9-27-14 & 10-1-14	82117	
3324	Caprice Viennois	9-27-14 & 10-1-14	82067	
3325	Spanish Dance No. 7 ("Passed")	9-27-14	unpub.*	
3375	Hungarian Dance No. 6 ("Passed") +	10-23-14	82342	
3376	Reverie ("Passed")	10-23-14	unpub.	
3393	Serenade Melancolique	10-30-14	82067	
3395	Hungarian Dance No. 8 ("passed")	"	unpub.	

3394	Orientale	10-30-14	82064	
3396	Hungarian Dance No. 11	10-30-14	unpub.	
3374	Chant sans paroles**	10-23-14	82064	
3757	Humoreske**	5-7-15	82047	
3758	Rondo Capriccioso (sic)	5-7-15	82043	
3759	Alabama	5-7-15	82095	
3761	Cavatina**	5-7-15	82047	
3762	Thais: Meditation**	5-12-15	82043	
3778	Souvenir de Moscow	5-12-15	80071	
3779	Meistersinger: Prize Song	5-12-15	82117	
3815	Ave Maria (w. Marie Rappold)	5-24-15	82536	
4097	My Old Kentucky Home ("passed")			
	M.O.	9-8-15	82105	28236
4098	Habanera	9-8-15	82095	
4111	Gigue and Pierrot Serenade (sic)	9-14-15	82105	28241
4112	Hungarian Dance No. 7	9-14-15	82046	
4113	Nocturne in E flat	9-14-15	82062	
4327	Souvenir de Moscow	10-14-15	80071	
5052	Canzonetta M.O.	10-9-16	82212	
5053	Serenade	10-9-15	82184	
5058	Romance (82194 crossed out)	10-10-16	unpub.	
5059	Romance Andaluza +	10-10-16	82342	
5060	Le Deluge	10-10-16	82172	
5061	Adagietto and Serenade Espagnole	10-10-16	82172	
5062	Souvenir**	10-11-16	82154	
5063	Zigeunerweisen ("rejected")	10-11-16	unpub.	
5064	Ave Maria (Schubert)	10-11-16	unpub.	
4094	Old Kentucky Home M.O.	10-13-16	82105	
5747	Melody in F** M.O.			
	(see 5-15-25)	8-28-17	82135	28285
5748	Spring Song** (see 5-15-25)	8-28-17	82135	
5749	Traumerei M.O. (see 5-29-21)	8-28-17	82188	29050
5751	Spanish Dance ("Passed")	8-30-17	(82194-unpub)	
5752	Nocturne No. 2 M.O.			
	(see 12-21-20)	8-30-17	82212	
5753	Scherzo - Valse (M.O.-see 1-16-20)	"	82168	
5754	Minuet in G	8-31-17	82284	
5755	Schlummerlied	8-31-17	82284	
5756	Romance in A (M.O.-see 1-16-20)	"	82168	
5759	Caprice Espagnol	8-31-17	82154	
2349	Hungarian Dance No. 5 M.O.	9-6-17	82048	
3758	Rondo Capriccioso (sic) M.O.	9-6-17	82043	
3762	Meditation M.O.	9-16-19	82043	
4579	Humoreske M.O.	9-16-19	82047	
3758	Rondo Capriccioso (sic) M.O.	9-17-19	82043	
6950	Zigeunerweisen M.O.	10-1-19	82192	
6951	Drink to Me Only**	10-1-19	82184	29046
5060	Le Deluge—Prelude M.O.	10-10-19	82172	
6970	Valse Sentimentale ("rejected as EDD")	10-10-19	unpub	29058
6975	Scherzo Tarantelle	10-13-19	82188	29062
7004	Ballet Music—Orpheus M.O.			
	(see 5-29-21)	11-3-19	82206	
7005	Valse Bluettes** and Three Poor Mariners	11-2-19	82192	
7594	Serenade (Schubert)("Passed")	10-22-20	82222	29070
7595	Roses of Picardy**	10-22-20	82215	29074
7599	Andante—Concerto No. 2	10-26-20	82250	
7600	From the Cottonfields	10-26-20	82222	
7601	Old Folks at Home	10-26-20	82215	
7612	Xerxes: Largo	11-3-20	82239	
7613	For All Eternity (w. Claudia Muzio)	11-3-20	unpub.	
7126	Thais: Ave Maria (?) (sic) (with Frieda Hempel)	1-21-20	unpub.	
8005	Angel's Serenade (w. Hempel)	5-20-21	82240	
8017	Indian Lament	5-25-21	82239	
8018	Kujawiak	5-25-21	82245	
8027	Chanson triste ("hold")	5-27-21	unpub.	
8028	Sunday Morning & Hurdy Gurdy	5-27-21	82250	
7941	Eternamente (w. Claudia Muzio)	4-27-21	82243	
8040	Ave Maria (Schubert)(w. Marie Rappold)	6-2-21	82258	

8036	Serenade - Millions d'Arlequin	6-1-21	82263
8037	Carmen Fantasie	6-1-21	82245
9230	Menuet (Paderewski)	10-30-23	82307
9231	Le Cygne & Valse in G flat	10-30-23	82316
9232	Hark! Hark! the Lark	10-30-23	82307
9233	Valse Capriccio (sic)	10-30-23	82308
9250	Love Sends a Little Gift of Roses	11-15-23	82308
9251	Slavonic Dance No. 2 in E Minor	"	82322
9252	Valse Triste	11-15-23	82322
3815	Ave Maria (Bach-Gounod?) (w. Marie Rappold) ("hold F")	2-25-24	unpub.
3761	Cavatina (Raff) M.O.	2-26-24	unpub.
3757	Humoreske M.O.	2-26-24	unpub.
9393	Liebesfreud	2-26-24	82323
9394	Marcheta	2-27-24	82316
9395	Souvenir poetique	2-27-24	82323
(New contract - 29 May 1929 - 1 year - 10 selections)			
19233	Thais: Meditation	5-29-29	82358
19246	Hark! Hark! the Lark	6-12-29	82356
18247	Humoresque	6-12-29	82356
19273	Liebeslied	6-26-29	82358
unkn	Caprice Viennois	10-19-29	unpub.
unkn	Rondo Capriccioso	10-19-29	unpub.

Lateral-Cut Discs

N-927	Thais: Meditation (12-inch)	9-19-29	unpub.
N-951	Hark! Hark! the Lark	" 9-19-29	47005
N-952	Humoresque	" 9-19-29	47005
N-982	Liebeslied	9-19-29	unpub.
N-1138	Caprice Viennois	?	unpub.
N-1139	Rondo Capriccioso	?	unpub.

The master files fail to list composers except in extremely rare cases. Since Spalding re-recorded certain selections throughout his Edison recording career, it was best to follow exactly how certain numbers and compositions appear on the master file cards.

Special thanks are given to Mrs. Leah Burt, Music Division, Edison National Historic Site, West Orange, New Jersey, in making the master file cards available to the author.

* * *

Dennis Ferrara can be contacted at 1172 Normandy Ter., Flint, MI 48504.

* mx. 3325 appeared on LP #10004

** these ten matrices were used on LP #30003, though apparently only the first selection on mx. 7005 was used.

+ matrices 3375 and 5059 were originally scheduled for 82274.



In Their Own Words

The following excerpt comes from Spalding's autobiography Rise to Follow (Henry Holt & Co., 1943). We wish he had devoted a little more space to his recording activities, as this is the only mention he makes in the entire book!

The early twenties brought a revolution in the field of mechanical music. Up to that time the phonograph had reigned supreme. The sales of records of semi-popular pieces and songs ran into the hundreds of thousands in a single year, and the royalties paid to the favorites easily surpassed the returns from a profitable concert season.

At that time I was under contract with the Edison Company, a strong competitor of Victor, especially in the United States. Victor, affiliated with the English company called His Master's Voice, had practically a monopoly of the foremost names of the operatic and concert stage. However, it was an advantage to figure in a catalogue almost free of violinistic rivals; and the advantage was demonstrated in the twice-yearly royalty checks that regularly increased in size. Then, in the early 1920's, with the sudden appearance of radio the public abandoned its old toy for a new one, and the figures on our royalty checks were suddenly diminished. It seemed to happen overnight.

Introducing the Brunswick Panatrope

The New Musical Instrument of
The BRUNSWICK-BALKE-COLLENDER CO. OF CANADA, Ltd.
Co-operating with The Winnipeg Piano Company
at
Marlborough Hall, Marlborough Hotel, Winnipeg
December 6th, 1925, at 8.30 p.m.

Programme

1. TRAUMERIE Cleveland Symphony Orchestra
(BRUNSWICK RECORD)
2. A DREAM OF LOVE (Liszt) Leopold Godowsky
(BRUNSWICK RECORD)
NOTE: After the rendering of this number on the BRUNSWICK PANATROPE, a portion of this record will be played on the BRUNSWICK PHONOGRAPH for comparison.
3. MEMORIES (Song) Morten Downey
(BRUNSWICK RECORD)
4. AVE MARIE (Violin Solo) Arthur Spalding
(BRUNSWICK RECORD)
5. IDA—I Do (Fox Trot) Isham Jones Orchestra
(BRUNSWICK RECORD)
NOTE: During the playing of this number, BRUNSWICK PANATROPE will be started very softly, gradually working up to maximum volume towards the end, and a portion of this number will afterwards be played on the BRUNSWICK PHONOGRAPH for comparison.
6. LISTENING BRUNSWICK Hour Orchestra
(BRUNSWICK RECORD)
NOTE: A portion of this number will first be played on the BRUNSWICK PHONOGRAPH, then on the BRUNSWICK PANATROPE.
7. THE MELODY THAT MADE YOU MINE (Waltz) Regent Club Orchestra
(BRUNSWICK RECORD)
8. AT DAWNING (Song) John Charles Thomas
(BRUNSWICK RECORD)
9. ADESTE FIDELES (Vibra Piano Solo) Green
(Columbia Record)
10. COLLEGIATE (Fox Trot) Carl F. Fenton's Orchestra
(BRUNSWICK RECORD)
11. RONDO A LA TURKA Russian National Orchestra
(Columbia Record)
NOTE: In this record, native Russian instruments are used. After playing on the PANATROPE a small portion of this record will be played on the BRUNSWICK PHONOGRAPH.
12. A BANJO SONG Florence Easton
(BRUNSWICK RECORD)
13. IN A MONASTERY GARDEN Capitol Theatre Grand Orchestra
(BRUNSWICK RECORD)
14. THE WORLD IS SUCH A LONESOME PLACE Columbia Salon Orchestra
(Columbia Record)
NOTE: After playing on the BRUNSWICK PANATROPE a portion of this record will be played on the BRUNSWICK PHONOGRAPH.
15. (a)—DANCE MACABRE (Part One) Philadelphia Symphony Orchestra
(b)— " " (Part Two) " "
(Victor Record)

Above is a program for an early demonstration of the Brunswick Panatrope. Note that although Albert Spalding is one of the featured artists, they managed to get his first name wrong! (courtesy J. R. Tennyson)

IN REVIEW

The Edison Phonograph Monthly (Volume X, 1912)

Want to know how to lose an entire day? Order volume 10 in Wendell Moore's ongoing series of reprints of The Edison Phonograph Monthly. If it gets delivered in the morning, you probably won't be able to put it down till you've read it from cover to cover!

This latest volume covers the year 1912 -- the year Edison made the transition from wax records to Blue Amberols. It was also the last year of the standard 2-minute cylinders. The majority of 1912 was probably a low point for the Edison company, judging by the relatively few products that turn up from that year, and yet much was happening which would greatly affect the company's future: the disc machine went into limited production, and the Blue Amberol Record was introduced.

As usual, we get complete listings of all the domestic records, along with descriptions of them; the new Amberola III is highlighted, along with other changes that took place in equipment; many new window displays are featured, including one we can build ourselves, and then redecorate a month later for ten cents! Then there are those wonderful photographs of store interiors, recording artists, Mr. Edison, etc.

In addition to the introduction of Blue Amberols, there are also other more subtle events worth our attention. For example, there was a month just before the Blue Amberol when no new domestic records were issued, except for the four Roosevelt recordings. We also read tantalizing bits about a new disc machine (it was exhibited as early as July, 1912), but no formal announcement of its availability appears. We learn how dealers were encouraged to dispose of their wax records after the Blues were introduced (although, strangely enough, the foreign records continue as wax throughout the year).

Enthusiasts of Edison cylinders will be pleased with the 1912 volume of E.P.M.; and Blue Amberol collectors will surely want to get in on the ground floor with its introduction. The book contains almost 250 pages and, like all other volumes, has handsome hard-bound covers with red cloth and gilt lettering. For information regarding availability and price, contact: Wendell Moore, 3085 W. Hwy. 89-A, Sedona, AZ 86336.

Richard Jose, Cornwall's Greatest Singer

Joe Pengelly forced me to do something I didn't think I wanted to -- listen to an entire tape by Richard Jose, a turn-of-the-century counter-tenor who recorded for Victor. And what a treat this collection turned out to be!

For many years, we collectors assumed that "Richard Jose" (or "Juan Ricardo José") was a singer of Spanish descent, but it was Joe Pengelly who discovered that he was actually born in Cornwall, England, and his name is pronounced just as it looks (with no accent mark).

Pengelly's cassette tape transports us instantly to a 1905 concert hall where the singer, surrounded by gas lights, pours his heart and soul into ballads of the day. We forget that many of his songs seem out of place in 1988, as we are now part of an era when sentiment in popular music is still in vogue. Jose's is a pure, high tenor voice without the ear-piercing quality



RICHARD JOSE

of some of his rivals. He seems at his best with songs such as "With All Her Faults I Love Her Still," "Dear Old Girl," and his finale, "Time and Tide." Believe it or not, in spite of my initial reaction I found myself wishing the tape were twice as long!

The collection is 30 minutes in length, and all the selections have been remastered digitally. It is produced on chromium dioxide tape and is Dolby-B encoded, resulting in first-class playback quality. It is available directly from the producer for a \$10.00 bill (please do not send check, as exchange costs are too high). Contact: Joe Pengelly, 36 Thorn Park, Manna-mead, Plymouth PL3 4TE, England.

The Cliff Edwards Discography by Larry F. Kiner.

What an understatement that title is! This is another of Larry Kiner's in-depth studies centered around the recordings of a show business personality, but it is much more than a discography. There is a brief biography of Cliff ("Ukulele Ike") Edwards, separate listings of songs he composed, shows he appeared in, a directory to some 86 films, an extensive bibliography, multiple indexes, photos, label illustrations, etc.

In spite of a very successful career, Cliff Edwards was apparently plagued by financial and marital problems through much of his life. Even at the height of his film career he was forced to file for bankruptcy -- the first of three times. Some of the newspaper headlines listed in Kiner's bibliography tell more than an entire book could: "Cliff Edwards Once Slung Hash, Now Serves Melody"; "Cite Trysts of Ukulele Ike's Wife"; "Cliff Edwards' Son Loses Both Legs in Fall Under Train"; "Ukulele Ike Sued by Accountant on Tax Service Claim"; "Charge Concealing of Assets in Suit of Ukulele Ike"; "Ukulele Ike Sued Over Hair-Growing Bill"; "Debts \$25,859, Assets 2 Ukuleles"; "Edwards Fined as Drunk Driver"; and "Ukulele Ike Dies at 76." This final event of his life found Edwards as an unforgotten welfare patient in a California nursing home with no one to claim his body after he died.

But it is indeed the extensive discography which we find the most relevant to our interests. Beginning with his unissued sides for Columbia in 1919, Kiner details all known recordings by Cliff Edwards, including many dozen radio transcriptions from the 1940's. We have, of course, all the details of his relatively successful Pathé and Perfect releases, but also the obscurities, such as the 1930's Melotones, Vocalions, Brunswick, etc. There are also some surprises to be found, such as the Sears, Roebuck-style Supertone issued from Pathé-Perfect masters. And did you ever find an uncredited High Society Record of "What an Insect" or

"I'm a Bear in a Ladies Boudoir" with slightly risqué lyrics? Guess who!

The discography has a few minor errors which slipped in, such as identifying a National Music Lovers issue and a couple of Bells as Canadian; a few recording companies are incorrectly identified (there's never a "Victor Record Company"); and I question whether the six Apex masters were actually made in Montreal.

This work is a must for anyone interested in the recordings and related career of this important artist. It can be ordered through your local book store or from the publisher: Greenwood Press, Inc., 88 Post Road West, Box 5007, Westport, CT 06881.

HERE & THERE

We frequently receive inquiries from readers regarding various aspects of the hobby, and we are happy to provide answers if we can (and a S.A.S.E. is always appreciated). However, we've noticed a few questions in recent weeks which could easily have been answered with the various reference works currently on the market. Most of these books, such as The Edison Phonograph Monthly, The Paper Dog, Edison Disc Artists & Records, etc., are published in limited editions by individuals who don't have unlimited resources! Purchasing such volumes not only encourages these small publishers to make even more information available, but they provide the collector with a wealth of data to which he will turn time and time again. We urge all GRAPHIC readers to patronize such publishers, while at the same time building a library of invaluable reference material.

Have you noticed what's happening to the record industry lately? Records, as we know them, are rapidly dying out in favor of tapes and CD's. The bins and racks of LP's just a few years ago have dwindled to just a few, while most of the discount stores have already discontinued 45's completely. Even a local music and record shop has, in the course of just a few months, gone from stocking the top 40 singles to the top 10, and last week to none. Some have predicted that the 45 will be killed off entirely within a year, to be followed shortly thereafter by the death of the LP. If so, isn't it a coincidence that their life span will have been about the same as the cylinder?

Two surveys are presented with this issue. We hope that all lovers of earlier recordings will respond to David Milefsky's update of Jim Walsh's pioneering "Supreme Fifteen." Dave is willing to be flexible with the survey, so don't let it intimidate you! Be sure to send off your nominations for the 1988 version. We also encourage readers to take part in the Amberola 60/80 study. So few of these models are known that even if you only know of one in another collection it should be documented. We also invite our readers in the U.K. to check among their friends, as the majority of them apparently went abroad.

Many of our readers worry about missing an issue if they forget to renew. This probably won't happen, as we automatically send a bright orange postal reminder just before the next issue is to appear. The number in the upper right-hand corner of your mailing label tells you when your subscription expires.

With this issue, Troll Press of St. Johnsbury has the awesome responsibility of printing your GRAPHIC. For several years we've had to travel nearly 40 miles each way to the printer's, and we're happy that a local concern will now save us this traveling.

OLDEST KNOWN RECORDS

In our last issue we teased you (we hope!) with information about a collection of records which appeared to include some of the oldest existing playable records known.

For some years it was believed that the September, 1888 recording of Lord Stanley of Preston, Governor-General of Canada, was the oldest known recording. It was apparently made at the opening of the Toronto Industrial Exhibition, where an Edison Perfected Phonograph was exhibited, and has been reproduced on an assortment of reissues.

Now, from the Edison National Historic Site at West Orange, New Jersey, comes news that they have a collection of white wax cylinders which pre-date the Lord Stanley recording by almost a month. In a recent conversation with Mary Bowling of the Site, we learned that the collection is not actually a "recent find," as they've been stored in an inner vault for years and many Site people have been aware of them. Mary stated that there are 22 records (21 white wax) in very good condition, housed in a wooden box with pegs. Most appear to have been recorded at Little Menlo, London, by Edison's representative George Gouroud.

Four of the records are dated August 14, 1888 and range from "Whistling by Mrs. Shaw at Little Menlo" to "Cheers to Mr. Edison by London Press, Little Menlo." A fifth cylinder, dated August 17, is "Letter from Col. Gouroud to Mr. Edison." The remainder are undated, but seem to be from the same period. There are three live recordings made at the Handel Festival at the Crystal Palace -- one identified as "Chorus of 4,000 voices recorded with phonograph at 100 yards away." There is a variety of talking and musical selections, and finally the one brown wax record labeled "Organ solo played on the grand organ at Westminster Abbey by Prof. Bridge, Mus. Doc. and Gresham Prof. of Music, organist at Westminster Abbey."

It should be noted that all of the i.d.'s come from accompanying slips of paper. The records themselves have not actually been played in many years, and there are no immediate plans at the Site to audition them. There is no reason to doubt that the cylinders are anything but what the slips claim them to be, and are therefore incredibly rare and priceless. It is hoped that when the Site is better staffed the project of re-recording them can be undertaken. In the meanwhile, please don't contact them asking for recordings of the cylinders. They just don't exist, but we'll let you know if and when they ever do.

Blue Cylinder Boxes

In our last issue, we included a query about a pair of cylinder record boxes which were covered in mottled blue paper. We are happy to print the following response from English collector John Dales:

From the description these boxes would appear to be of a type used by many cylinder record manufacturers/suppliers in Britain and Europe before and during the early years of this century...Several different carton manufacturers supplied these boxes to more or less the same specification. They were well made, of sturdy construction, cotton lined with a deep, tight fitting flush cap. Dark blue is the most common colour, but black, green, maroon, red, grey, orange and brown turn up frequently. Finishes also vary, whilst most are plain some are marbled, some pebbled, some wood-grained. Others are patterned or striped and resemble wallpaper! They came in sizes to suit Concert, Salon and standard cylinders.

Cylinder manufacturers/suppliers who used these boxes sometimes added their own body label, but more

usually just a lid label was pasted on. Others issued them with no labels at all. Many small cylinder record companies in Britain and Europe made use of these boxes. Even some of the larger companies used them. Columbia's first London recordings were issued in this type of box, devoid of any labels. Edison-Bell also used them for a time. Some of the imported cylinders from the U.S.A., such as Bettini and Lambert Chicago, also found their way onto the market in this type of box. Pathé for many years had used these boxes until around 1901/02 when they started to use those dreadful boxes having pinked ends with a seam held together by hexagonal metal studs. We all know how easily those later Pathé boxes fall apart. Perhaps it is worth a mention here. Those boxes held together by metal studs are generally referred to by collectors as "Pathé". Pathé was certainly the greatest user of this inferior box from the early years of this century until they ceased cylinder record production. Collectors finding cylinders in these boxes tend to assume that the record therein is of Pathé manufacture. This is not always the case. Some cylinder suppliers in Britain used this box, as did Edison-Bell for a time - also, several cylinder suppliers in Europe not associated with Pathé used this type of box. I therefore feel that Pathé did not manufacture the metal stud box themselves but bought them in, like several other concerns. Pathé had earlier used the deep, flush fit cap box. These had a catalogue number stamped on the base and possibly this is the origin of John Heliker's box endorsed #7201.

The deep, flush fitting cap box was in circulation throughout Britain and Europe from the mid-1890's for around a decade. This box was practical and of very simple construction. I cannot understand why other cylinder manufacturers/suppliers did not use this robust type of box. For example it wasn't until 1905 that Edison Works were marketing their cylinders in a practical container. Whilst Edison cylinders were certainly most fine products, until 1904/05 the customer was presented with a cylinder that was wrapped in both cotton flock and paraffin paper. It must have been tedious and frustrating for the customer to have to un-

ravel all this wrapping, play the desired record, then roll it up again in these protective wrappings only to find that it would not fit back into the box! That's why when we find these pre-1904 Edison cylinders hardly ever do we find the original wrapping material still intact.

Reader Bill Klinger also mentioned that John Heliker's blue boxes were probably of European origin, and he sent copies of three lids in his collection which came on them. We will try to reproduce two of them as best as we can.



Chicago Tribune, Sunday, September 18, 1988

Trombonist Lawrence Brown

LOS ANGELES (AP)—Trombonist Lawrence Brown, who played for decades with the Duke Ellington Orchestra after a stint with Louis Armstrong, has died at home, his brother said. He was 81.

Mr. Brown died Sept. 5 after suffering a stroke, said his brother, Harold Brown.

Mr. Brown was raised in Pasadena, Calif., and studied piano, violin, tuba and alto saxophone in addition to the trombone. He joined Armstrong in 1931 and Ellington

the following year. He left Ellington's orchestra in 1951 to tour with fellow Ellington alumnus Johnny Hodges, then moved on to freelance in New York before rejoining Ellington in 1960.

He recorded with Ellington, Hodges, Jimmy Rushing, Ruby Braff, the Metronome All Stars, Lionel Hampton, Buck Clayton and others. Mr. Brown returned to California in 1972 to to work for the Hollywood local of the American Federation of Musicians and retired a few years later.

OBITUARIES

THE NEW YORK TIMES Sept. 16, 1988

Horace Henderson, 83, a Pianist And Arranger for the Jazz Greats

9-16-88

By C. GERALD FRASER

Horace Henderson, a pianist, arranger and composer who often collaborated with his brother, Fletcher, died after a short illness on Aug. 29, at the Veterans Administration Medical Center in Denver. He was 83 years old and lived in Denver.

Horace Henderson's arrangements, some of which had a major impact on popular music, were featured by Benny Goodman, Earl Hines, Tommy Dorsey, Jimmie Lunceford, Erskine Hawkins, Charlie Barnet and other bandleaders in the 1930's.

Arrangements for Gene Krupa

Mr. Henderson's arrangements were heard on radio beginning with the third program in Benny Goodman's nationwide series "Let's Dance." The first, according to a friend of Mr. Henderson, James Maher, was "Big John's Special" — named for a bartender, John Elman.

Mr. Henderson's wife, Angeli, said other arrangements used by Goodman included "Sing, Sing, Sing," "String of Pearls," "Japanese Sandman" and "Walk, Jennie, Walk," a showcase for

the drummer Gene Krupa. Other Horace Henderson arrangements for Goodman were "Three Little Words," "Dear Old Southland," "Chicago" and "Take My Word," based on Benny Carter's composition "Lonesome Nights." He also collaborated with his brother on such arrangements as "Christopher Columbus" and "I Found a New Baby."

Mr. Henderson was born in Cuthbert, Ga. He studied at Atlanta University and then at Wilberforce College, where he formed a student band, the Collegians, that played in Massachusetts and New York as well as on the Ohio campus. A fellow student, Benny Carter, the saxophonist, arranger and composer, was also a member of the band.

After the Collegians dissolved, Mr. Henderson joined various bands, including a group led by Don Redman. He also played with his brother's band and appeared briefly with Duke Ellington's orchestra in the 1930's.

Mr. Henderson is survived by his wife, a daughter from a previous marriage and three grandchildren.

THE NEW YORK TIMES

August 31, 1988

Hazel Dawn, Stage Actress, Is Dead at 98

By C. GERALD FRASER

Hazel Dawn, a celebrated singer and actress in the early decades of the century who was known as "The Pink Lady," died Sunday at the home of her daughter in Manhattan. She was 98 years old.

Miss Dawn made her Broadway stage debut in March 1911 in an imported musical called "The Pink Lady." The show was a hit, running for three years, and although she was not the leading lady Miss Dawn skyrocketed to fame.

She was once the mascot of both Army and Navy at one of their annual football games. And Miss Dawn said that when West Point's cadets tossed their hats onto the stage, one hat belonged to a cadet who later became President, Dwight D. Eisenhower.

Career Began in London

Miss Dawn began her career in London musical comedies and appeared in "The Dollar Princess" and "Dear Little Denmark," as well as "The Pink Lady." In New York, Victor Herbert is said to have written "The Debutant"

for her and she had roles in "Up in Mabel's Room" and "The Demi-Virgin." Although she was an exceptional beauty, most of her roles were not starring ones.

Hazel Dawn was born in Ogden, Utah, and named Hazel Tout. Her family later moved to Wales, where her father, a Mormon, was a missionary. In London, according to one version of how she got her name, a producer, Ivan Caryll, met her at a party and said: "You're just the one I want for my new play. But you must change your name. Tout is honest but impossible. You are so young, so fresh, so pink, you remind one of the dawn; you shall be Hazel Dawn."

Miss Dawn starred in the original "Ziegfeld Follies" and appeared in early silent films of the Famous Players, among whom were Marion Davies and Margaret Clark.

Married Into Wealth

In 1927, Miss Dawn married Charles Gruwell, a mining engineer from Montana, reportedly "one of the richest men in the West," and largely gave up her career, though she did appear on stage in "Wonder Boy" in 1931. After Mr. Gruwell died in 1941, she went to work in the casting department of the J. Walter Thompson advertising agency, retiring from there about 25 years ago. She also appeared in 1946 in the film "Margie."

Miss Dawn is survived by her daughter, Dawn Gruwell Kaufman, and her son, Charles E. Gruwell, both of New York, five grandsons and seven great-grandchildren.



PHOTOGRAPH BY WESTERN NEWSPAPER UNION

MR. EDISON—AND ARTHUR BRISBANE

the famous editor of the New York "Evening Journal" and the Washington "Times"

From The American Magazine, February 1918. Reader R. J. Wakeman came across this unusual photo of Thomas Edison trying out a business phonograph in an automobile. Unfortunately, Mr. Brisbane's "Letter" is remarkably unrevealing about the machine!

A Letter from Mr. Brisbane to the Editor of "The American Magazine"

I HAVE your letter asking "Won't you write two or three hundred words about Mr. Edison to go with this picture of you and him? Tell, perhaps, what you and he talked about that day? Or give us your characterization of Edison, telling what you think is his most remarkable quality? Anything about Edison that you would like to say would interest us."

Mr. Edison was interested in the device constructed by my friend Grant Straus, which makes possible the use of a business phonograph in a moving automobile, even on rough roads. He was especially interested in that car which I had chosen for the experiment—because of the car's transmission, power communicated without the touch of metal, something, perhaps, like the system that keeps the earth spinning in its orbit.

Mr. Edison, examining, knitting his brows, digging into the material before him, discussed practical common sense. I can give you his exact words because I wrote them immediately in an editorial that I published.

I quote from that editorial: "The main thing is to keep your body loose," said Mr. Edison. As he said it, he kicked one of his low shoes off, exposing an interesting gray stocking; then put it on again, showing it was absolutely loose.

"Don't let anything pinch you *anywhere*. If you want to

live a long time and work while you live, keep your body perfectly free from pressure.

"Don't, as a matter of course, have any pressure on your neck or wrists, or on any spot where the big veins and arteries are exposed.

"Remember, also, that every inch of the body should be kept free of pressure.

"Every inch is covered with the little capillaries, hairlike veins that feed the whole body and the millions of cells.

"Pressure *anywhere* means that a certain part of your body is deprived of its natural food. And starvation and death begin where the body is pressed and choked."

On the same occasion Mr. Edison recommended two or three books. I cannot recall their names. He said a number of interesting things about men that imagine themselves more important than they are—he and they would dislike to see those things in print.

You ask, "What is Edison's most remarkable quality?"

Power to extend mental and physical concentration and hard work into old age perhaps. Edison's brain is a coherer that gathers in space, by wireless, scientific facts, and hands them out to the world.

ARTHUR BRISBANE

Another Edison Survey

Readers will recall that we recently conducted a survey among owners of the two 1927 "Edisonic" phonographs, the results of which were published in our issue #61.

With this issue, we ask help from all owners of Edison Amberola models 60 and 80 in an effort to establish a range of numbers and distribution. These two models-- a table model and a floor model-- were introduced towards the end of the 1920's, but little else is known about them. If you have access to either or both of these late Amberolas, we ask you to furnish details as follows (a post-card reply will do):

1. Model number (60 or 80)
2. Serial number
3. Mahogany case?
4. Does it have the heavier weight reproducer with spring tension?
5. Serial number on reproducer
6. Width of horn at opening
7. Do you have any printed matter or advertisements covering either of these models?
8. Other comments?

Farewell to Summer



SALE!

As we say "so long" to a summer of record-breaking heat, drought, and political conventions — a summer many people are glad is over — we announce our second annual sale of Vintage tapes! Now through the end of October the special price is 3 for \$10.00 postpaid.

No strings attached, but your order must be postmarked by October 31st. This is an excellent time to stock up on some great music, and you may wish to order extras for Christmas giving. All tapes are C-60 cassettes made by 3-M. Vermont residents add 40¢ state sales tax for every three ordered.

VINTAGE RECORDING CO.

P.O. Box 356

St. Johnsbury Vermont 05819

- 1001 - Phonograph Pioneers (Billy Murray, Arthur Collins, Frank C. Stanley, Ada Jones, etc.)
- 1002 - Ted Weems and His Orchestra, 1926-1931 (20 bouncing, bubbly, spirited dance tunes)
- 1003 - Vintage George Gershwin (20 popular songs of the 1920s by this favorite composer)
- 1004 - Hit-of-the-Week, 1930-1932 (some of the best tunes of the early Depression years)
- 1005 - Electric Edisons, 1927-1929 (Piccadilly Players, Vaughn de Leath, Phil Napoleon....)
- 1006 - Vintage Jerome Kern, 1915-1935 (several favorite show tunes included)
- 1007 - Sex, Drugs & Booze (a lighthearted "Vintage" look at these three perennial topics)
- 1008 - Annette Hanshaw, 1927-1932 ("The Personality Girl" charms you in several selections)
- 1009 - Piano Favorites (a variety of popular tunes from the acoustic and electric eras)
- 1010 - "Gems" of Broadway, 1909-1928 (14 show medleys by the Victor Light Opera Co.)
- 1011 - A Vintage Christmas (a wide variety of Yuletide sounds from Zon-o-Phone to Orthophonic)
- 1012 - Railroad Songs & Ballads (a selection of 20 popular and traditional tunes and artists)
- 1013 - Radioriginales, 1929-1933 (Four Vintage musical programs including the Coconut Grove Ambassadors and "Brunswick Brevities")
- 1014 - Yankies in Montreal, 1918-1921 (21 selections recorded in Montreal by such artists as Billy Murray, Van Eps Trio, Raderman's Orchestra, Billy Jones, and several others)
- 1015 - Rudy Vallee, 1926-1932 (A collection of 19 selections just reeking of nostalgia)
- 1016 - Potted Palm Music (perfect background music by the Victor Salon Orchestra)
- 1017 - Hits of 1929 (19 of the most popular songs of the year!)



Mr. Edison says:

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- 23137 - The Christmas Song - Hughes Macklin
- 23139 - The Awakening of Scrooge - Bransby Williams
- 23141 - Christmas Time - Jack Charman & Chorus
- 23142 - Yuletide Memories - National Military Band
- 23143 - Sweet Christmas Bells - Ernest Pike & Peter Dawson
- 23144 - The Mistletoe Bow - British Male Quartet
- 23145 - The Star of Bethlehem - Hardy Williamson
- 23147 - Nazareth - Peter Dawson
- 23148 - The Street Watchman's Christmas - Bransby Williams
- 23149 - While Shepherds Watch'd - Ernest Pike
- 23150 - Christmas at Sea - National Military Band & Chorus
- 23315 - I'll Telephone to Santa Claus - Stanley Kirkby
- 23316 - When the Christmas Bells are Ringing - Hughes Macklin
- 27016 - Nuit de Noel - Adolphe Berard
- 27182 - Cantique de Noel - P. A. Asselin

- 3029 - Joy to the World - Carol Singers
- 3030 - The First Nowel - Carol Singers
- 3032 - Ring Out, Wild Bells - Carol Singers
- 3033 - In the Toymaker's Workshop - American Symphony Orch.
- 3034 - Santa Claus Song - George P. Watson
- 3035 - Christmas Morning with the Kiddies - Peerless Orchestra
- 3036 - Christmas Eve - Robert Gayler
- 3345 - Joy to the World - Metropolitan Quartet
- 3346 - God Rest You, Merry Gentlemen - Carol Singers
- 3349 - We Three Kings of Orient Are - Carol Singers
- 5071 - Christmas Morning at Clancy's - S. Porter & B. Jones
- 2768 - Once in Royal David's City - Carol Singers
- 2091 - Ring Out the Bells for Christmas -
Edison Concert Band
- 4765 - Silent Night - Elizabeth Spencer,
John Young & Vernon Archibald
- 5665 - The Toymaker's Dream - B. A.
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